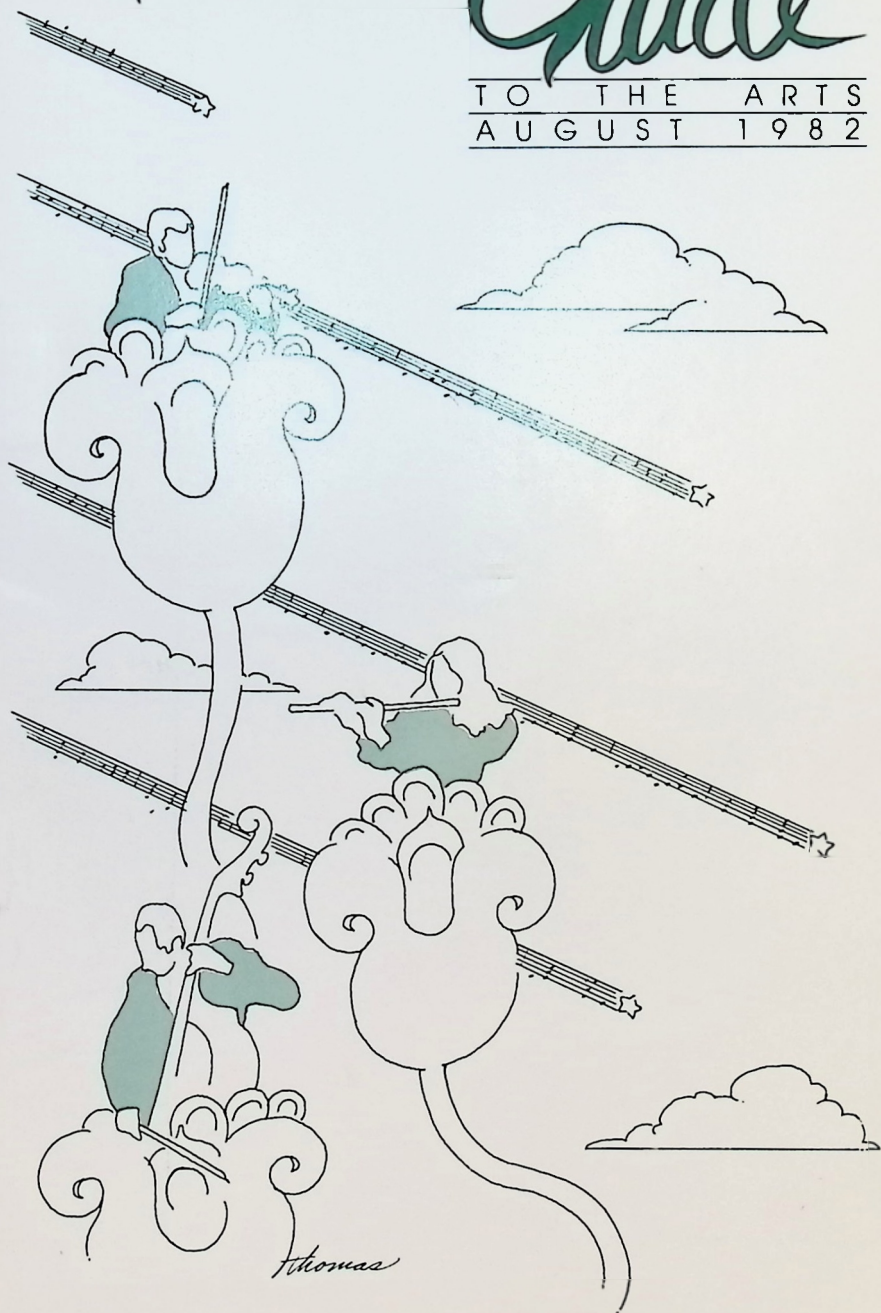


K S O R

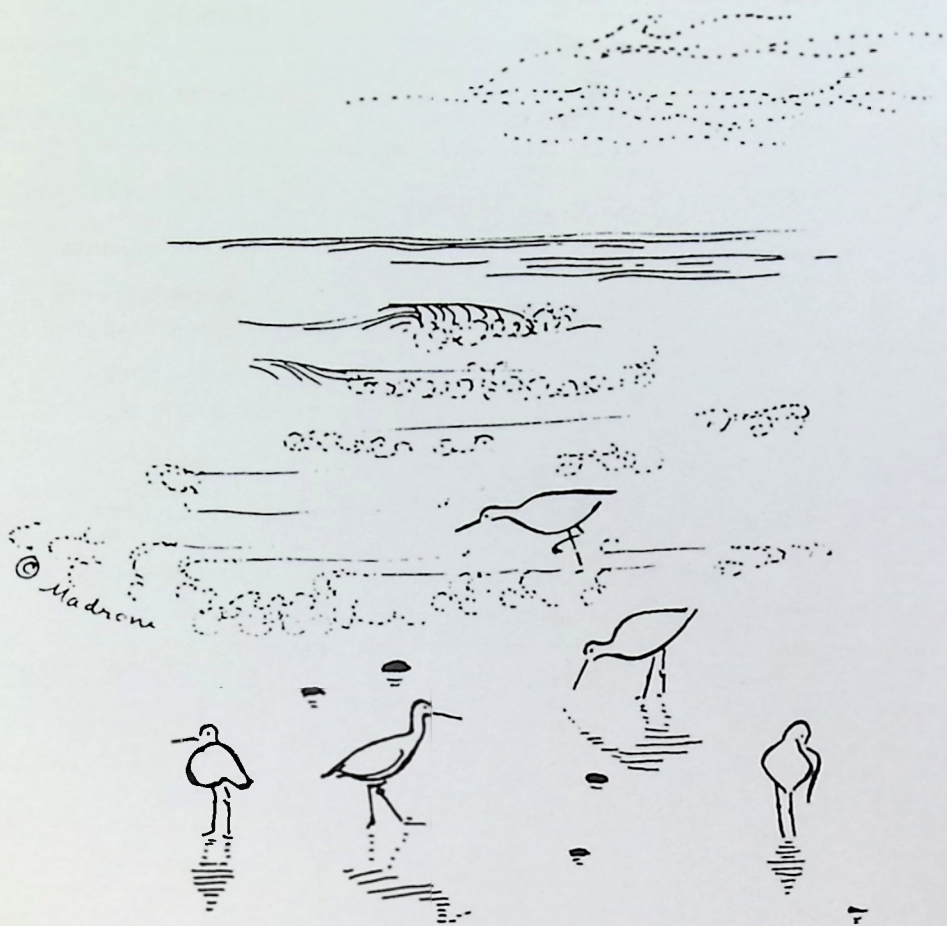
# Guide

TO THE ARTS

AUGUST 1982







Bernie Weigand

*Contributors: Our thanks to Bernie Weigand, Gus Wolf, and Don Thomas for the art; to Gerry Glombecki for his poetry; and to J.F. Duggan, Allen Engebretson, Betty Huck and Joe Kogel for articles contributed to this month's issue of the Guide.*



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K S O R

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# Guide

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TO THE ARTS

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AUGUST 1982

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1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301



Jazz in the Garden -- see page 6



Daring to Dream -- see page 12

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expense of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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## FEATURES

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- 6 **Jazz in the Garden**  
J.F. Duggan profiles and highlights this year's Peter Britt Jazz Festival.
- 8 **The Roar of the Greasepaint**  
Allen Engebretson tells the story of the Siskiyou Performing Arts Center.
- 10 **Cooking as a Work of Art**  
Betty Huck describes the fine art of creating an attractive meal.

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## DEPARTMENTS

---

- 2 **From the Director's Desk**
- 12 **KSOR Review**
- 30 **Prose and Poetry**
- 34 **Arts Events in August**

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## KSOR THIS MONTH

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- 14 **Program Listings**
- 20 **Programs and Specials at a Glance**

Cover by Don Thomas



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## FROM THE DIRECTOR'S DESK

### Listeners Write About "A Prairie Home Companion"

Since the appearance of last month's Guide we have received considerable comment by mail and phone over our decision not to affiliate with the American Public Radio Network. The most frequently expressed sentiment has been "we love Prairie Home Companion. But we support your decision not knuckle under to the people at Minnesota Public Radio and American Public Radio." We appreciate the effort and interest denoted by all who have taken time to write or call. We will continue to pursue various remedies to the ills we see in APR and are joining with other stations in that effort. We'll keep you posted.

I thought it would be interesting to share with you excerpts from some of the letters we have received and portions of the reply letters we have sent.

*"'Dictatorship is always more efficient than democracy; it isn't necessarily preferable'...One example of dictatorship is the non-democratic way in which KSOR determined to discontinue PHC. As a listener I do not recall at any time being invited to voice my feelings."* —M.D., Cave Junction

Answer: "We did discuss this matter with listeners on four separate occasions during the marathon when we advised listeners of our concern and invited comment. At the time listeners advised us to stand up for what we believed was proper."

*"...and good riddance too (to Prairie Home, etc., not to you). Yes, I fully agree with you...I decided to write this letter since I had a few 'fierce' arguments with friends about it...I would like you to clear up the following questions: (1) How does the membership with NPR work and isn't there a membership fee involved? (2) How about KSOR initiating a lawsuit against APR? Any comments?"* —C.M., Talent

Answer: "Thanks for taking the time to express your support...Regarding your questions, stations make a dues payment (to NPR) which is scaled to the station's budget. In our case, dues to NPR have been slightly less than \$6,000 per year for each of the past two years...The dues payment is mandatory for all members but then provides access to all of the NPR membership benefits including all NPR programs. Regarding litigation...since the Guide appeared we have had three attorneys, who are members, call to tell us they believe APR has violated certain laws. I can only tell you that the matter is under review..."



*"I have read the explanation of your decision in the July Guide and while I understand the larger issues in question, I cannot agree with your apparently unilateral decision...It just may be that the program(s) are more important than the principles to the majority of KSOR's listeners."*—C.C., Ashland

Answer: "I am frankly astonished by your comments...If there is anything which has set public radio apart from commercial radio, it is a commitment to the principle that the public good is served by a responsible concern for the intellectual and cultural well-being of the listening public...The unfortunate result of an approach such as you suggest...is that the result will be a public radio system largely undistinguishable from the commercial side of radio. Were I working in a commercial station I would figuratively take the money and run because the profit involved (with PHC) was more important than the principle to which the station and the industry subscribed. Perhaps we will come to that point. But if we ever do I imagine you will have more to be concerned about on KSOR than just PHC."

*"I have listened to and enjoyed your broadcasting since I came to Ashland eight years ago. Somehow I was never moved to subscribe till now. You may look upon it as an endorsement of your stand against the power play attempted by Minnesota Public Radio."*—T.M., Ashland

*"We support your decision to drop 'Prairie Home Companion' even though we were avid listeners."*—C., Rogue River

*"I am writing to express my great disappointment in your dropping PHC. I want you to know that you will never get another penny from me as long as you do not carry it."*—C.M., Selma

*"The loss of PHC is difficult to accept. But I think I understand and we sympathize with your philosophy and conviction. Even without PHC, KSOR is still the finest station I've ever listened to. Thank you and good luck."*—J. G., Medford

*"We support you based upon what you said. During the spring marathon you voiced your misgivings about APR and how they were handling their distribution of PHC...We wrote Garrison Keillor expressing our concern...A copy of their response is enclosed...We agree with you and we feel that your decision was a good one. Public Radio means a lot to us."*—P.G. & A., Myrtle Point

*"Just got the Guide. Good for you! Right is right and wrong is wrong."*—C.M., Medford

*"Couldn't let the current PHC tempest go by without adding my own opinion which is that it's a real shame that Public Radio has to be subjected to such things. Ultimately, the losers are we the listeners...If this squabble is typical of what's going on in public Radio, what's the difference between you and the commercial stations?"*—J.C., Grants Pass

Answer: "The tone of your letter suggests that you would have had us sign an agreement regardless of our sense as to the legality or propriety of the arrangements. We simply cannot conduct our affairs in that fashion."

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Many listeners have asked what they could do to express their comments to the forces that play a role in these decisions nationally. For those so inclined, the addresses of the parties are as follows:

**William Kling, Acting President**  
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45 East Eighth Street  
St. Paul, Minnesota 55101

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National Endowment for the Arts  
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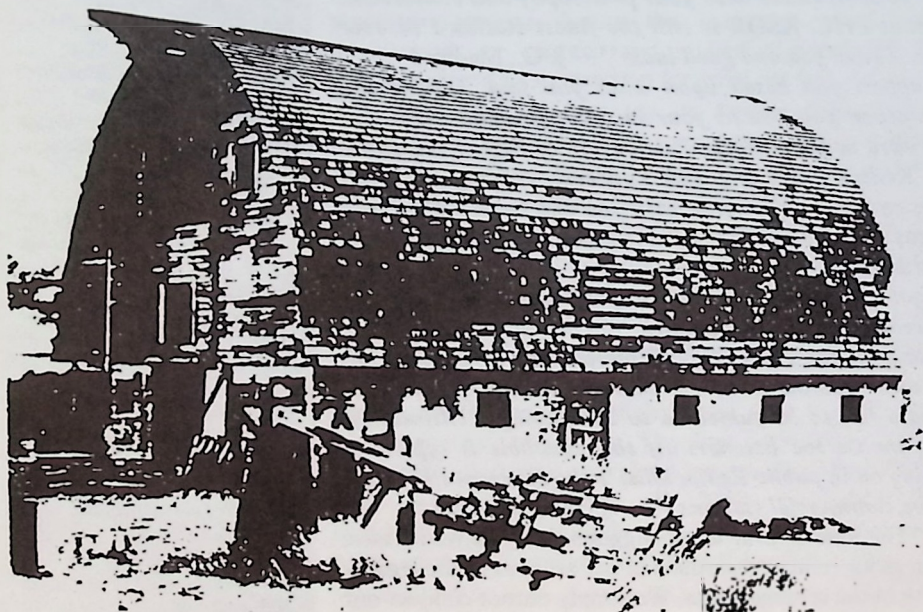
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**Director of Broadcast Activities**







# *A Life in Music: William Schuman*

*Related Program:  
Tuesday, August 4  
at 12:30*

Superlatives usually abound in reviews of William Howard Schuman's compositions, and they would seem to fit well also in descriptions of his other accomplishments which span the world of music from composition to administration. Born a New Yorker on August 4, 1910, Schuman began his musical training early with the violin leading to the banjo in a small jazz band he organized, and the double bass in the high school orchestra, and his first composition at 16.

After hearing his first orchestral concert of symphonic music, Schuman abandoned his plan of a career in business to study music with Max Persin, Charles Haubiel, and most importantly, composition with Roy Harris. Just eight years after he began formal studies, Schuman's Symphony No. 2 was premiered by Serge Koussivitsky and the Boston Symphony. Though it wasn't well received by critics, Aaron Copland remarked that Schuman was "the musical find of the year." The following year, Koussivitsky premiered the Symphony No. 3 which is considered a modern American masterpiece and brought Schuman international attention. It was described in London's Gramophone as "one of the masterpieces of the twentieth century."

At the age of 35, Schuman was named President of the Juilliard School of Music where, during his 17 years there, he revolutionized the world of music education. One course, the Literature and Materials of Music, changed the way music composition and theory were taught and is still used today. Schuman was also responsible for establishing the Juilliard name around the world as he was the creator of the Juilliard String Quartet.

In 1963, Schuman was named President of Lincoln Center in New York City. As one of the few artists ever to run a major arts institution in America, Schuman created many innovative programs for Lincoln Center such as the Mostly Mozart series, the Film Society, and the Chamber Music Society. He retired from the Center in 1969 to devote himself to composition. A major orchestral composition will have its world premiere this fall under Leonard Slatkin and the St. Louis Symphony.

Schuman's honors include the first Pulitzer Prize for music, two Guggenheim Fellowships, the first Brandeis University Creative Arts Award in music, and an award from the National Institute of Arts and Letters.



**Peter Britt  
Jazz Festival**



# Jazz in the Garden



by J.F. Duggan

That unique American art form called JAZZ first gained full acceptance in 1938 when Sol Hurok and Benny Goodman played Carnegie Hall. Forty-one years later jazz found a home in the Pacific Northwest at the Peter Britt Gardens in Jacksonville. Now in its fourth year, the Peter Britt Jazz Festival has maintained the quality inherent in its Music Festival offerings by bringing to southern Oregon the biggest, best and greatest names in jazz.

This year, on August 27 and 28, three giants of jazz will find their way to the gently sloping hills of the Peter Britt Gardens. Concertgoers from Seattle to San Francisco will be there, reclining on lounge chairs or blankets, their picnic baskets tucked away, to hear performers who have thrilled audiences around the world—Toshiko Akiyoshi, Marian McParland and David Friesen.

Friday, August 27, as the sun slips from the shoulders of the southern Oregon hills,

Toshiko Akiyoshi and husband Lew Tabackin, with their 16-piece big band, will present an international phenomenon to Jacksonville jazz afficionados. The petite Japanese pianist/composer/arranger is consistently at or near the top of critics and listeners polls in the United States. Likewise, her band continually garners top honors. And her husband, Lew Tabackin, edged out the renowned Hubert Laws as top flutist in last year's *Downbeat* Readers Poll.

All this acclaim seems extraordinary for a woman, a woman born not in the ghettos of New York or the cottonfields of Alabama, but in Manchuria! Yet it is the uniqueness, discipline and dedication of her background that makes Akiyoshi's music so rare.

In 1973 Akiyoshi and Tabackin began a weekly jam session in a rented musicians' rehearsal hall. Trying to make money for their musicians, they put together a live concert and an album deal. Their meteoric



rise can be credited to the fact that Akyoshi *plays* the piano; her *instrument* is the band.

The Toshiko Akiyoshi/Lew Tabackin Big Band plays jazz, American jazz, but there's a subliminal suggestion of her Japanese background—frequent meter changes, extended forms, a more vertical approach to voicing harmonies. As she said in a *Downbeat* article two years ago: "I'm trying to draw from my heritage and enrich the jazz tradition without changing it." Her exceptional talent is a richness we can all share at the Peter Britt Gardens.

Saturday, August 28, features a rare treat with a double bill, Marian McPartland and David Friesen.

Marian McPartland is well known to KSOR listeners—her national Public Radio program "Piano Jazz" was heard on KSOR during the Spring quarter. In her fourth decade as a jazz pianist, she has performed with such greats as Duke Ellington, Art Tatum, Mary Lou Williams, Oscar Peterson, Bill Evans and more.

Hailed as "something of a legend," this British-born lady of jazz is, like Akiyoshi, creative and dynamic. "Her sheer inventiveness is frightening," says jazz critic Whitney Balliett. Though McPartland has performed at jazz festivals around the world, the excitement she brings to her music comes from her own sense of awe. "I continue to learn so much," she says, commenting that her radio show gives her the chance to learn from the people she admires. She's learned from many of the greatest, and the incredible variety and style of her long experience will fill the Peter Britt Gardens.

International-caliber talent, however, needn't be foreign-born. Witness Oregon's own David Friesen, rated "...the most extraordinary bassist...to appear in jazz in many years" by the *New York Post*. A Tacoma, Washington native, he now lives in Portland. His musical career began as a child, and he developed his talents in classical form as a bassist with the Seattle Symphony Orchestra and the German Symphony Orchestra in Badkissingen. He began jamming with jazz in Seattle, and played at the Penthouse, where such greats as Miles, Coltrane and Bill Evans would come by.

He'll be comfortable sharing the stage with McPartland, as they've worked together before.

For Friesen's performance, note the instrument. Critics find it difficult to describe his performance without speaking of his spiritual connection to the music, his total immersion in the sound. They say he sends out notes "not from his strings and fingerboard, but straight from his soul." So his instrument is of utmost importance—important enough that Friesen has designed his own. "The Oregon Bass" was inspired by Friesen's desire to have a bass that could fold up to travel around the world in airline baggage compartments rather than bulging from a passenger seat next to him. It's portability is new, but the sounds coming from the unusually slender instrument still have the familiar strong resonant tones that audiences enjoy from Friesen and his bass. He also brings to the Britt Jazz Festival his bamboo flute and percussion instruments.

Joining Friesen will be John Stowell on six and twelve string guitars and ethnic percussion instruments, and Paul Patterson on electric violin, twelve string acoustic guitar and percussion. Friesen and Stowell put together an album, "Through the Looking Glass," that was rated one of the eight best records of the decade by the *L.A. Herald Examiner*. *Downbeat* magazine says Stowell plays guitar "as if he were surrounded by fine crystal." Classically trained violinist Paul Patterson adds an extra dimension of style and color that makes the David Friesen Music Ensemble fit the old adage, "the whole is greater than the sum of the parts."

Such high caliber talent is sure to have jazz fans clamoring for tickets. You can get yours by calling Britt at (503) 773-6077. The fourth annual Peter Britt Jazz Festival promises to be the summer highlight of the Pacific Northwest.

*J.F. Duggan is the former Jack Duggan, one-time Assistant Editor of the Guide. He now hosts Sunday's Ante Meridian as John Francis.*



# The Roar of the Greasepaint ... in Siskiyou County

by Allen Engebretson

It may have begun as a great way to beat cabin fever. Or perhaps there are some people who need more than the real life drama of potluck dinners between friends. Whatever the reason, in 1974, some energetic folks in Siskiyou County brought the drama, and the comedy, out of the mountains and forests and into Yreka, founding the Siskiyou Performing Arts Center (SPAC).

If there's a project that can take up a lot of creative thinking, starting a theatre company is it. According to Audrey Flower, executive director of SPAC inc., first you make a list and then another and another. Lists of people, deals buildings, productions, funding sources and of course, people. Flower says the theatre has been "lucky."

"The Center has been lucky to have the creative people who are creatively optimistic, too. You know, the problem-solving kind who really care and want to make it happen," says Flower. "We're really a community theatre; the community is not only why we're here, it's how we're here."

"Everyone who participates seems to have a different reason for being involved, and it's not all the roar of the greasepaint," says Flower. "One of the carpenters making scenery told me he had a great time at the last cast party..."

So a little theatre company became the challenge for these Siskiyou County folks, and with the aquisition and remodeling of a



Marcia Hutchinson as the wicked witch in *The Oz*.



building at 315 Yreka Street in 1975, SPAC was off and running.

"Well, it felt just like the big time," says Flower. "We finally had a stage and someplace for the audience to sit; our production was 'Star Spangled Girl.' It was chaos, everyone loved every minute of it."

A theater is magic, too. With each successive performance the magicians of the Siskiyou Performing Arts Center refined their craft, and today present artfully produced hits, like "Hot L Baltimore" (if you missed this one, you missed a good one!), and entertaining standards, like SPAC's current summer musical "Oklahoma" (if you're quick, you can just make the final weekend, August 6 and 7. Suisan Wilenken's choreography is well worth the drive).



Betty Thomas, Tina Lange and Tom Seiber in Plaza Suite.



The Center also helps bring touring companies, like the renowned Dell Art Players and Coyote Productions' "El Grande de Coca Cola" to Siskiyou County. And if the up-and-coming is more your style, on August 27 and 28, the Center will present one-acts -- cast, produced, directed and starring talented young thespians, ages 10 to 18. Plus there's more planned in the fall.

If there's a message in this, it's that creativity is everywhere. Whether it's a drama major finally getting a chance on stage, or a carpenter making scenery for fun the Siskiyou Performing Arts Center is a sign of good folks out in the wilderness, bringing creativity to an entire community of good folks.

By the way: if you'd like to find out if the theater indeed throws the best party in town, plans are being formulated right now for the Fall bar-b-que at Greenhorn Park.

There'll be food, music and games. Watch out, you may find yourself painting make-believe on plywood and loving every minute of it.

*Allen Engebretsen is a former reporter and writer with "Pacific Weekend" produced by NPR member KPBS FM, San Diego; and public information director of WMFE FM, Orlando, Florida. Currently, he is an announcer (5-9 a.m.) on KSYC-AM in Yreka.*

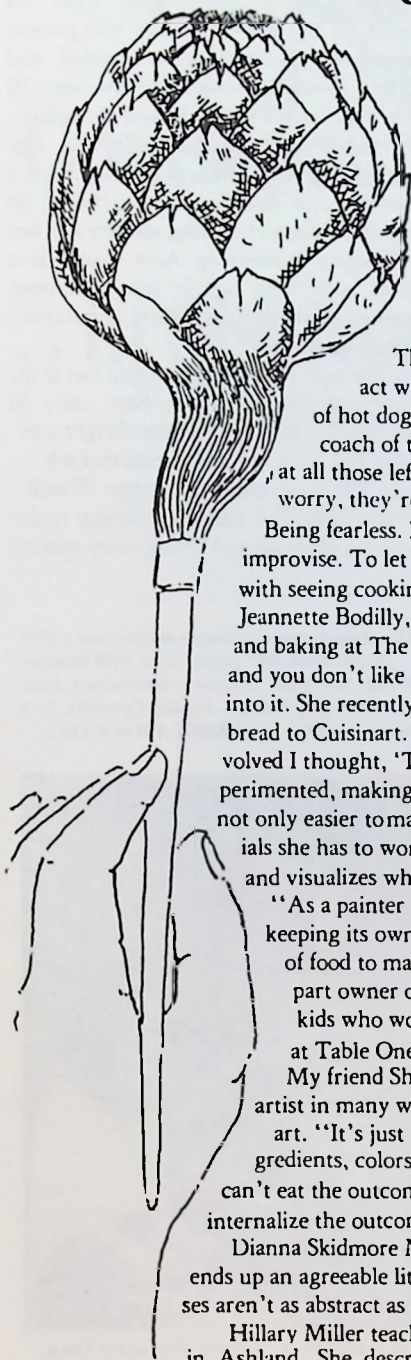


Chris Reid and Penny Teagur in Shot in the Dark.



# Cooking as a Work of Art

by Betty Huck



The first time I recognized cooking as a truly creative act was the night the Raytown Pep Squad had mountains of hot dog buns left over after a football game. Our leader and coach of the girls' basketball team, "Mom" Davison, looked at all those leftover packages of buns, smiled and said, "oh, don't worry, they're delicious toasted."

Being fearless. Having a willingness to try things in a new way. To improvise. To let your senses run wild. All of these things have to do with seeing cooking as an art form.

Jeannette Bodilly, who teaches classes in the use of the food processor and baking at The Funny Farm in Medford, says, "If you try a recipe and you don't like it exactly as it is, put a little something of your own into it. She recently submitted a recipe she developed for a whole grain bread to Cuisinart. "They had a recipe that was so complicated and involved I thought, 'There's got to be an easier way than this.'" She experimented, making loaf after loaf until she came up with one that was not only easier to make, but tasted good too. Bodilly looks at the materials she has to work with, be it needlework or ingredients for a recipe, and visualizes what it will look like when it's finished.

"As a painter arranges colors on a canvas, the cook arranges food, keeping its own characteristics alive, yet mixing it with other kinds of food to make an attractive dish," says Bruce Dwight, chef and part owner of Omar's in Ashland. "And I try to impress on the kids who work here there's more to it than just making the guy at Table One full."

My friend Sharon Tepper, who lives in northern California, is an artist in many ways. She approaches cooking as she would any other art. "It's just like painting or sculpting. You're using different ingredients, colors, textures. Cooking appeals to all of your senses. You can't eat the outcome in painting, but in cooking you can. You actually internalize the outcome."

Dianna Skidmore Meyer, a Medford artist says, "What you've cooked ends up an agreeable little glow in your tummy. You can savor it. The senses aren't as abstract as they are in the visual or auditory arts."

Hillary Miller teaches cooking at her home on Old Highway 99 South, in Ashland. She describes cooking as a twofold process, a science and



an art. "Cooking is the science of food chemistry. Once you understand how it all goes together chemically, you can cook anything."

Meyer also spoke of science. "There came a time in my cooking where I started measuring everything as if I were a mad scientist, as if I had beakers and test tubes and a bunsen burner."

Miller says, "A creative cook knows food chemistry backwards and forwards and comes up with new and original combinations, like fresh asparagus with raspberry sauce. Now asparagus and apricot sauce just ain't gonna make it. You need to know the properties of both. If you cook a lot, you automatically know what will go together. The artist part," she says, "is to make foods look good. You can have some really complicated art. The Chinese carve Buddhas out of radishes and turnips and make whole cold plates into gorgeous partridges using carrots, radishes and bits of cucumber. And the white part of chicken makes the feathers."

"Cooking is an intuitive process," says Perry Prince, a counselor and connoisseur of Chinese cooking. Prince, who makes jewelry too, says he gets the same kind of feeling while cooking that he has when designing a piece of jewelry. When he combines ingredients for individual dishes, Prince's intuition tells him when he's hit on the right combination. The same process happens as he puts together a variety of dishes for a meal so that each compliments the other. It all works...the textures, aromas, the way they look. "and not only is it done for yourself," he says, "but for the audience. Those people who are going to eat what you've created."

After a piece of art is finished and the artist is satisfied with the work, there is still the audience, still the critic to be made happy.

*This article was written by Betty Huck, a regular contributor to the Guide, who thinks that just about everything in life is art if you look at it in the right way.*

## You Thought Apple Pie was American?

We're not positive, but this may be a thousand-year-old native American stew recipe. While researching his SF-horror novel, **Anasazi**, Ashland science-fiction writer Dean Ing visited Mesa Verde ruins—home of the long-dead Anasazi cliff-dweller Indians. Archaeologists now know much about the ways of the Anasazi, including the fact that they domesticated (and ate) both dogs and turkeys. The modern Indian hero of Ing's novel, influenced by Spanish and Pueblo Indian cultures, cooks up a dish that is dubbed **Sopa Anasazi**. Of course, the author experimented with it first and took a few liberties—but sage and tomatos are natives, too!

The recipe here actually was first put down on paper in this form when the editor of **Analog Magazine** called Ing and insisted on having the recipe. He knew Ing well enough by that time to know that a dish described in his novel probably had been tested in the Ing household before the manuscript was mailed. It was, of course, brought up to date for the cliff-dweller Manhattan editor. Presumably, the Anasazi started "from scratch."

1 medium-sized turkey hindquarter, cooked  
1 16-oz. can zucchini squash  
1 16-oz can sweet corn, kernel style  
1 15-oz can cut green beans  
1 8-oz. can diced green chiles  
1 16-oz. can stewed tomato  
1 tbsp. dried sage

Cut up turkey into one-gallon pot. Add all other ingredients with their liquids. Salt to taste. Bring to boil; simmer for ten minutes. Serve in bowls. Serve tortilla chips with the sopa. Serves six.

To make it more authentic, you could use all fresh vegetables, and substitute shelled beans and yellow squash for the green beans and zucchini. For a somewhat different character, add chili powder.



# Daring to Dream: An Awakening to the Magic of Holly Near

by Joe Kogel

The comparisons are available. Seeger's congeniality. Dylan's protestations. Baez's voice. But Holly Near is incomparable.

She is not the greatest anything. She is simply a 32-year-old woman raised on a small cattle ranch in Ukiah's Potter Valley who, as a girl, tried to make it in show business, Hollywood style. But a funny thing happened on the way to the "Love Boat." She toured Southeast Asia with Jane Fonda and Donald Sutherland entertaining and enlightening the troops. By the end of the tour, she had not only put out an album, but founded a women's cooperative record company as well, of which she was the featured artist.

A contemporary of Near's, singer/songwriter Bonnie Raitt, states "She is the only person who has successfully combined music and politics."

But I'm just warming you up, much as Holly Near does in concert. She lets you in slowly—first to the vestibule of her ability, where you might hang up your protective skins of cynicism with which you protect yourself in Modern America. Her performance is an invitation. That's what makes



the politics painless, as one writer put it. There is no arm twisting. No sloganizing. Just singing.

Near has performed several times in the Rogue Valley in the past few years—once in 1980 in Ashland at the Britt Ballroom on the campus of Southern Oregon State College, and then again this spring in Medford Senior High's auditorium. Both performances were well attended.

And yet, many of you may wonder why. I mean, after all, maybe *you* haven't heard of Holly Near. Her lack of renown is not attributable to any lack of talent, as might be the case with other performers equally obscure.

For one simple reason: she has *decided* not to sign with a major record company label, opting for her own (relatively) minuscule cooperative venture, Redwood Records.

Critics have placed Near in the same company with Judy Garland and Joni Mitchell. She is *that* good. Only Mitchell can compare with Near as a songwriter as well as a singer.

In performance, one is swept away by the (pick a thesaurus, any thesaurus) delicacy, power, sweetness and humor of Near's vocals. Yes, the lyrics are there, but they



tend to go by like a freight train that's going just too fast for you to latch on to. The words are easily decipherable—the woman can elocute—but her sounds are what you savor more than the symbols of the syllables.

It has been my pleasure to review the recording KSOR made of the concert. Utilizing the "pause" control of my tape recorder as often as a honking horn in midtown Manhattan, I had the chance to listen critically to the words themselves, as something almost distinct from the lilting platter of Near's voice, upon which they were served.

If you caught the Near Express when it was broadcast on KSOR in June, and may have fallen victim to the "lilting platter syndrome," I thought I might provide you with a few of my favorite lines, brought to a halt by the magic of print. Sorting through my notes in search of these one and two-liners, I began to feel a bit like a scientist who dissects a frog to find out how it works. He stops the ticking to understand the ticking. I'm no scientist, I've decided, and Holly Near is no frog. If you want to understand her, hold her belly up to your heart, your emotional ear, and *listen*.

In case you haven't picked it up by now, I am a Holly Near fan. No, fan is the wrong word. Conjures images like fan clubs and banners and bobby sox. I don't have a Holly Near poster in my room. I have only the most recent of her five albums. No, fan is no the word.

Yet, Holly Near, solely through two performances I've seen in the past two years, has come to represent for me an optimism founded on great slabs of courage that is the human soul, and not of the feathery hollywoodizations of "good always triumphs over evil."

If her lyrics and vocal melange were not enough to captivate and, in their own aesthetic way, coerce an audience, then her unique and unassuming stage presence would.

In between songs, Near will run the gamut from anecdotes about her sordid past on prime-time TV, to just about losing it to the giggles, to making profound statements concerning humanity's place as a vital matrix

in history at this time. She's got chutzpah and humility, a child's ear for social undercurrent and a channel-swimmer's strength to carry her message across.

Her message is manifold, and yet very simple. Her songs include statements about the women's movement and history, gay and lesbian rights, nuclear disarmament and unemployment. The simple thread which ties Near's lyrics together, song to song, is a clear belief in humanity. But she is no babe in the woods of political haggling:

"One man fights the KKK,  
but he hates the queers.

One woman works for ecology;  
it's equal rights she fears.

Some folks know that war is hell,  
and they put down the blind.

I think that there must be a  
common ground, but it's  
mighty hard to find."

(From "Hang On!")

Such seems to be the nature of the left—an inability to agree on enough issues sufficiently to make a charge at the right. Near's "weapon," though she would probably refer to it as a tool, is music.

Discussing not only music, but movies as well, she said during the concert, "Movieland is very interesting; it can be very powerful...I am quite terrified of what music and film and art can do to us if we're not careful, as well as thrilled by what it can do if we use it very creatively and productively."

Near was quoted as saying in BAM Magazine, "I think artists have a huge amount of power, and anybody that says they are not a political artist is really refusing to face the fact that they have power."

Near's greatest power is her persona. She is one of those rare performers who appears utterly genuine on stage. She does not avoid the fact that she is a lesbian, nor does she wear it as a badge to incite.

As a man, I have encountered lesbian separatists—that is, women who dislike and, in some cases, hate men, the whole bloody race of them. In their eyes, I have lost before

*con't on page 33*

*KSOR GUIDE/AUG 1982/13*



# SUNDAY

\*by date denotes composer's birthdate

## 7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

## 9:30 am Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with series host and conductor Bill McGlaughlin, and guests.

**Aug 1** Herb Winslow, principal horn of the Saint Paul Chamber Orchestra, and Kendall Betts, principal horn of the Minnesota Orchestra, perform Mozart duets. Betts is heard in Sonata No. 3 for Horn and

Piano by Alec Wilder with pianist Layton James. Winslow and pianist Elsa Nilsson perform in Brahms's Trio for Piano, Violin and Horn in E-flat Major, Opus 40.

**Aug 8** The Dale Warland Singers perform J. S. Bach's Motet, "Der Geist d'amante al sepolcro dell'amata" by Claudio Monteverdi; "A Ballad of Little Musgrave and Lady Barnard" by Benjamin Britten; "Tom O'Bedlam" by Jacob Avshalomov; and Mass for Double Choir by Frank Martin.

**Aug 15** Renowned violin teacher Dorothy Delay performs with four of her students, including Jimmy Lin.

**Aug 22** The Canadian Brass performs arrangements of music by Samuel Scheidt, Giovanni Gabrieli, William Boyce, Mozart, J. S. Bach, Puccini, and Fats Waller. "Just a Closer Walk," arranged by Don Gillis, concludes the program.

**Aug 29** The Australian Chamber Ensemble performs Grainger's Random Rounds; Kegelstatt Trio in E-flat for Clarinet, Viola and Piano, K. 498 by Mozart; and Dohnanyi's Sextet in C Major for Piano, Violin, Viola, Cello, Clarinet and Horn, Op. 37.

## 11:00 am The Sunday Show

A weekly program devoted to all aspects of the arts. The unique eclectic format includes arts news, criticism, commentary, interviews, documentaries, and performances, often transmitted live from locations across the country and around the world.

## 4:00 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

**Aug 1** DES PRES: Mass, L'Homme Arme

**Aug 8** BOELLMAN: Suite Gothique

**Aug 15** IBERT: Concerto for Flute and Orchestra

**Aug 22** DEBUSSY: "Images" pour Orchestra

**Aug 29** BERNSTEIN: Chichester Psalms

## 6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

## 7:30 pm Milwaukee Symphony

Music Director Lukas Foss leads the Milwaukee Symphony Orchestra in a season of broadcast concerts from the Or-

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Beverly Sills, General Director,  
New York City Opera



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NATIONAL PUBLIC RADIO





Lukas Foss -- Milwaukee Symphony

chestra's home in Uihlein Hall of the Milwaukee Performing Arts Center.

**Broadcasts are made possible by Milwaukee Business and Industry through the auspices of the Metropolitan Milwaukee Association of Commerce.**

**Aug 1** Pianist Byron Janis is the featured soloist in this performance of works by Handel, Mozart, and Tchaikovsky.

**Aug 8** Margaret Hawkins directs the Wisconsin Conservatory Symphony Chorus in "Psalms" by Foss, and Faure's Requiem, Op. 48.

**Aug 15** Wisconsin's "first lady" Joyce Dreyfus narrates during this performance featuring Lee Henning, tenor, and Paul Tervelt, French Horn and the works of Purcell-Wuorinen, Britten, Gould, and "A Lincoln Portrait" by Copland.

**Aug 22** Soprano Johanna Meier is featured in a performance of works by Webern, Jähler, and Richard Strauss.

**Aug 29** Kenneth Schermerhorn conducts this performance featuring the works of Kodaly and Bruckner.

#### 9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form audio romp through words, sounds, music and poetry.

#### 10:00 pm Weekend Jazz

Everything—swing, straight-ahead, free bebop—you name it. Your Sunday night host is Zachari Brown.

#### 2:00 am Sign-Off

## Thank You to Our Program Underwriters

You may express your appreciation to our underwriters for programs you enjoy by writing to them directly or in care of KSOR Development, 1250 Siskiyou Blvd. Ashland, OR 97520

**McDonald's**  
Medford, White City and  
soon in Ashland  
*Ashland City Band (Thur 7:30 pm)*

**Rare Earth**  
37 North Main, Ashland  
410 East Main, Medford  
211 S.W. G, Grants Pass  
*Jazz Album Preview (Fri 10:00 pm)*

**Chevron U.S.A.**  
P.O. Box 4168  
Portland, OR 97204  
*Live! The Oregon Shakespearean Festival  
(Nationwide—Summer 1982)*

**Oregon Committee  
for the Humanities**  
*Live! The Oregon Shakespearean Festival  
(Nationwide—Summer 1982)*

**Medford Steel &  
Medford Blow Pipe**  
*Special Projects*

**Tetra-Med**  
Medical Transcription Service,  
Medford  
*New Dimensions (Thur 4:00 pm)*

**A Company Called TRW**  
*National Radio Theatre (Thur 9:00 pm)*

**Blue Star Gallery**  
10 Guanajuato Way, Ashland  
*New Dimensions (Thur 4:00 pm)*

**Exxon**  
*New York Philharmonic (Fri 8:00 pm)*

**Andrew W. Mellon  
Foundation**  
*Netherlands Concert Hall (Mon 2:00 pm)*

**Milwaukee Business & Industry  
through Metropolitan  
Milwaukee Assn. of Commerce**  
*Milwaukee Symphony Orchestra  
(Sun 7:30 pm)*

**Xerox Corporation  
& the Meadows Foundation**  
*Dallas Opera (Sat 11:00 am)*



# MONDAY

*\*by date denotes composer's birthdate*

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning morning news magazine is a lively blend of news, features and commentary that gets you up and brings you up to date on national and world affairs.

## 7:00 am Ante Meridian

Classical music and jazz combined with features from "Morning Edition," plus the Community Calendar at 8 am, and Calendar of the Arts at 9:15 am.

## 9:45 am European Profiles

## 10:00 am—2:00 pm First Concert

Your host is John Baxter, with guest host Shirley Long.

**Aug 2** RAVEL: LeTombeau de Couperin

**Aug 9** SCHUBERT: Piano Sonata in A Minor, D. 537

**Aug 10** PROKOFIEV: Symphony No. 7 in C Sharp, Op. 131

**Aug 23** BRITTEN: Suite for Cello, Op. 80

**Aug 30** SCHUBERT: Octet in F Major, D. 803

## 12:00 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts, and Air Quality Report.

## 2:00 pm Netherlands Concert Hall

This series features performances by the renowned Amsterdam Concertgebouw and Rotterdam Philharmonic Orchestras performing major works of the symphonic repertoire, enlivened by a few enjoyable rarities of Dutch Composition.

**Aug 2** Antoni Ros-Marba conducts the Netherlands Chamber Orchestra in a program including works of Hans Kox, Josef Suk and Shubert. Featured soloists Margaret Marshall, soprano; Howard Cook, tenor; and Ruud van der Meer, bass.

**Aug 9** Bernard Haitink conducts the Amsterdam Concertgebouw Orchestra performing works by Gyorgy Ligeti, Schoenberg, and Schumann.

**Aug 16** David Zinman conducts the Rotterdam Philharmonic Orchestra. Emmy Verhey (violin) is the featured soloist in the program of works by Mendelsohn, Beethoven, John Svendsen, Tchaikovsky, Glazunov and Rimsky-Korsakov.

**Aug 23** Richard Dufallo conducts the Amsterdam Concertgebouw Orchestra in works of Wallingford, Riegger, Copland and Ives. Soloists are Christina Ortiz, piano; and the Collegium Musicum Amstelodamense.

**Aug 30** Simon Rattle conducting the Rotterdam Philharmonic Orchestra in a program featuring works by Rossini, Elgar and Stravinski's *Le Sacre du printemps*.

## 4:00 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

**Aug 2** Remembrance—Experts in brain research and memory training discuss different aspects of remembering and learning.

**Aug 9** Cars—A look at the mysteries of home auto repair and people obsessed by their cars.

**Aug 16** Russian Soul on Western Soil—Exiled writers Lev and Raya Kopelev talk passionately about their history, beliefs, work and difficulties of living in and out of the Soviet Union.

**Aug 23** Les Paul—A visit with Les Paul, inventor of the solid-body electric guitar and still the world's greatest innovator of the instrument.

**Aug 30** Toys—Producer Marianne Black explores the multi-million dollar antique toy industry, including a look at a psychologist, parents and children who use and enjoy them today.

## 4:30 pm Spider's Web

Stories of adventure for children and adults.

## 5:00 pm All Things Considered

Susan Stamberg and Stanford Ungar co-host this award-winning news magazine.

## 6:30 pm Siskiyou Music Hall

**Aug 2** BRIDGE: Sonata for Cello and piano.

**Aug 9** LISZT: Piano Sonata in B Minor

**Aug 16** PUNTO: Horn Concerto No. 10 in F

**Aug 23** BRAHMS: Trio in A Minor for Clarinet, Cello and Piano

**Aug 30** MENDELSSOHN: Symphony No. 3 in A Minor, Op. 56



**9:00 pm The Hitch-Hiker's Guide to the Galaxy** The most popular radio drama ever broadcast by the BBC pokes fun at contemporary social values and the science fiction genre. A 12-part series.

**Aug 2** Arthur Dent learns that Earth was created by Magratheans and run by mice. In the meantime, his hitch-hiking companions are confronted with a powerful and highly improbable force that threatens their lives.

**Aug 9** Arthur Dent, having been sent to find the Ultimate Question of life, The Universe and Everything, finds himself cornered by two Humane Cops who, it turns out, aren't really that humane.

**Aug 16** Fleeing from enemy battle cruisers, hero Arthur Dent finds himself stranded on his home planet 2 million years before its destruction by the Vogons.

**Aug 23** In search of the mysterious Mr. Zaniwhoop, Zaphod is captured by the Frog Star Fighters, who take him to the most evil place in the galaxy.

**Aug 30** Zaphod escapes from the Total Respective Vortex and attempts to rescue his companions from the past.

**9:30 pm The Adventures of Sherlock**

**Holmes** Dramatizations of Sir Arthur Conan Doyle's short stories about the legendary sleuth Sherlock Holmes.

**Aug 2** The Red Headed League--An eccentric American millionaire hires a red-headed employee to recopy the Encyclopedia Britannica--then abruptly terminates the position.

**Aug 9** The Noble Bachelor--Lord St. Simon in abandoned by rich American bride at their wedding reception--leading Holmes to investigate the connubial blunder.

**Aug 16** The Reigate Squires--Holmes and Watson visit the country for relaxation--and discover murder instead.

**Aug 23** The Second Stain--Holmes attempts to recover a top-secret document that could lead to war.

**Aug 30** The Dying Detective--When Holmes is deathly ill, Dr. Watson sends for the only man who can cure the dying detective--if he is so inclined.

**10:00 The Blues**

John Gaffey is your Monday night host.

**2:00 am Sign-Off**

## How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events--and of course, your own subscription to the **KSOR GUIDE**.

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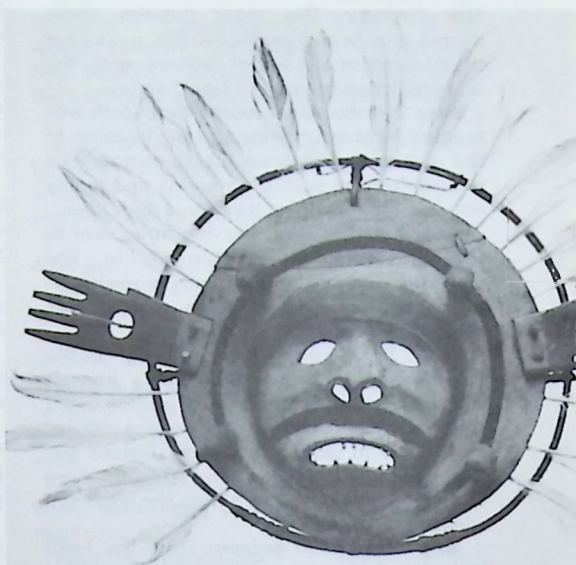
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## Sunday

- 7:00 Ante Meridian
- 9:30 St. Paul Sunday Morning
- 11:00 Sunday Show
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Milwaukee Symphony
- 9:30 Ken Nordine's Word Jazz
- 10:00 Weekend Jazz

## Programs and Sp



## Monday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 European Profiles
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Netherlands Concert Hall
- 4:00 NPR Journal
- 4:30 Spider's Web
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Hitch-Hiker's Guide
- 9:30 Sherlock Holmes
- 10:00 The Blues

## Tuesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Wisconsin Chamber Music
- 4:00 NPR Journal
- 4:30 Spider's Web
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Bloomsday on Broadway
- 10:00 Post Meridian

## Wedne

- 6:00 Morn
- 7:00 Ante
- 9:45 BBC
- 10:00 First
- 12:00 KSOR
- 2:00 St. L
- 4:00 Uncl
- 4:30 Spide
- 5:00 All T
- Cons
- 6:30 Siskiy
- 9:00 Vinta
- 9:30 Talk
- 10:00 Post



## Specials at a Glance

The renowned Dallas Opera makes its national broadcast debut this month with all four operas from the company's 25th Anniversary Season. The series premieres Saturday, August 7, at 11 a.m. with Charles Gounod's "Romeo et Juliette."

Nostalgia and rediscovery might describe the reasons for the popularity of Uncle Sam on Tour which prompted a repeat of this four-part series about America which airs at 4 p.m. on Wednesdays.

NPR's Bob Edwards, Noah Adams, and a team of reporters wend their way northward to Alaska this month to provide four days of on-site, live reports for Morning Edition and All Things Considered, to air August 25-28.

## Saturday

- 7:00 Ante Meridian
- 10:00 Jazz Revisited
- 10:30 Micrologus
- 11:00 The Dallas Opera
- 2:00 Studs Terkel  
Almanac
- 3:00 Communique
- 3:30 Music Hall Debut
- 4:00 Siskivou Music Hall
- 6:30 All Things  
Considered
- 7:30 Pickings
- 8:00 The Midnight  
Special
- 10:00 Jazz Alive!
- Weekend Jazz

## Monday

Morning Edition  
Ante Meridian  
Newsreel  
Concert  
News  
Classical Symphony  
Uncle Sam on Tour  
Siskivou Web  
Siskivou  
Siskivou  
Siskivou Music Hall  
Siskivou Radio  
Siskivou  
Siskivou

## Thursday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 Veneration Gap
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Quartessence
- 4:00 New Dimensions
- 5:00 All Things  
Considered
- 6:30 Siskivou Music Hall
- 7:30 Ashland City Band
- 9:00 National Radio  
Theatre
- 10:00 Post Meridian

## Friday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 BBC World Report
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 San Francisco  
Symphony
- 4:00 Black Cats Jump
- 5:00 All Things  
Considered
- 6:30 Siskivou Music Hall
- 8:00 New York  
Philharmonic
- 10:00 Jazz Album Preview
- 10:45 Weekend Jazz



# TUESDAY

*\*by date denotes composer's birthdate*

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am 900 Seconds**

A public affairs program produced by KSOR.

**10:00 am First Concert**

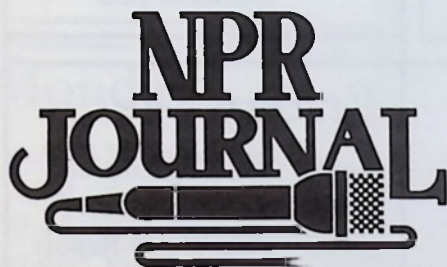
**Aug 3** BACH: Sonata No. 3 in G Minor for Viola da Gamba and Harpsichord.

**\* Aug 10** GLAZUNOV: Symphony No. 5 in B-flat, Op. 55.

**Aug 17** COPLAND: Dance Symphony

**Aug 24** MOZART: Symphony No. 41 in C, K. 551

**Aug 31** TCHAIKOVSKY: Symphony No. 2 in C Minor, Op. 17



FROM NATIONAL PUBLIC RADIO

**Monday and Tuesday  
at 4:00 pm**

**12:00 n KSOR News**

**2:00 pm Wisconsin Chamber Music**

This 13-week chamber music series features performances from the Artist Series at the Pabst Theatre in Milwaukee and concerts from four Wisconsin Festivals.

**Aug 3** Flutist Jean-Pierre Rampal performs with John Steele Ritter (piano and harpsichord) in a show that includes sonatas by Vivaldi, Handel, CPE Bach, Telemann, Prokofiev and Poulenc.

**Aug 10** Soprano Elisabeth Soderstrom in a rare U.S. concert performing Sibelius, Grieg and Jenny Lind Songs, plus Tchaikovsky, Grechaninoff and Rachmaninoff.

**Aug 17** The Swiss Chamber Orchestra performs an all-baroque program: Concerto Grosso in D, Op. 1/9 by Locatelli; Suite in G by Christoph Foerster; Concerto in A by Vivaldi; Adagio for Strings by Albinoni; and Divertimento in D by Mozart.

**Aug 24** Tenor Elliot Polay in a recital of arias by Weber, Tchaikovsky, Weill, Verdi, Leoncavallo and Wagner.

**Aug 30** The New England Piano Quartette performing works by Brahms, Copland and Beethoven.

**4:00 pm NPR Journal**

**Aug 3** Making it Last: Marriage after 25 years—Counselors and married couples talk about the dynamics of long relationships and the effects of aging on marriage.

**Aug 10** A Patch of Kitchie -- An entertaining look at the world of bad taste, its universality and popularity.

**Aug 17** Chinese Talk about Sex and Marriage—Chinese graduate students talk frankly about sex, marriage, divorce, birth control and other topics.

**Aug 24** Cosmic music of the Harmonic Choir -- Members of the Harmonic Choir create an hypnotic soundscape from the echoes of Tibetan and Tuvin overtone singing and discuss the music's philosophy and meaning with producer Karl Signell.

**Aug 31** Sound Design -- Three illustrious feature film sound designers talk about their work and take their listeners on location as they gather material for movie sound effects.

**4:30 pm Spider's Web**

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Aug 3** RACHMANINOFF: Symphonic Dances, Op. 45

**Aug 10** MOZART: Symphony No. 35 in D, K. 385

**Aug 17** SCHUBERT: Symphony No. 4 in C Minor, D. 417

**Aug 24** DANZI: Tri for Violin, Horn and Bassoon in F, Op. 24

**Aug 31** HANDEL: Organ Concerto No. 13 in F



**9:00 pm Bloomsday on Broadway**

This 19-part series features dramatic readings of excerpts from *Ulysses*, by James Joyce. The series is recorded live before a live audience at Symphony Space in New York City.

**10:00 pm Post Meridian**

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

**2:00 am Sign-Off**

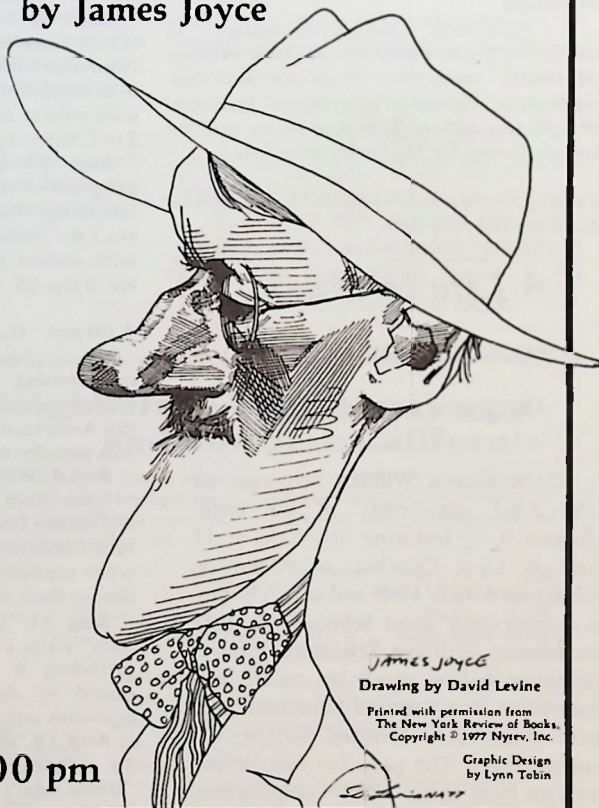
Symphony Space & The Radio Foundation present via satellite

# BLOOMSDAY ON BROADWAY

*A Dramatic Reading of Excerpts from*

## ULYSSES

by James Joyce



JAMES JOYCE  
Drawing by David Levine

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**Tuesday at 9:00 pm**



# WEDNESDAY

*\*by date denotes composer's birthdate*

## 6:00 Morning Edition

**Aug 25** Bob Edwards visits America's largest and northernmost state. Edwards gives a special on-site report of Alaska's primary elections.

## 7:00 am Ante Meridian

## 9:45 pm BBC Newsreel

## 10:00 am First concert

**\* Aug 4** SCHUMAN: Symphony for Strings (Symphony No. 5)

**Aug 11** ARENSKY: Trio in D Minor, op. 32

**Aug 18** RESPIGHI: The Pines of Rome

**Aug 25** BERNSTEIN: Jeremiah Symphony

## 12:00 n KSOR News

## 12:30 (Aug 4 only) Life in Music: William Schuman

A 90-minute music-documentary to celebrate the birthday of composer William Schuman: composer, musician and administrator (Schuman served as President of both the Julliard School of Music and the Lincoln Center for the Performing Arts.)

*Funding for the program provided by the National Endowment for the Arts.*

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## A Life in Music

A tribute to William Schumann

August 4 at 12:30 pm

KSOR salutes William Schuman on the 72nd anniversary of his birth, August 4, by featuring his works at 11 am on First Concert, at 8 pm on Siskiyou Music Hall and at 12:30 pm, a documentary about Schuman. *A Life in Music: William Schuman* features Schuman talking about his career, and interviews with Leonard Bernstein, Vincent Persichetti, Leonard Slatkin and many others. The program will include excerpts from many of his compositions, including *Night Journey*, which has never been heard on radio before.

**2:00 pm Saint Louis Symphony Orchestra** Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra presents a series of 26 concerts. Intermissions feature conversations with guest conductors and soloists.

**Aug 4** Leonard Slatkin conducts Overture to "Der Freischutz" by Carl Maria von Weber; Donald Erb's Cello Concerto with soloist Lynn Harrell; "Kolnidrei," Adagio on Hebrew melodies for Violin, Cello and orchestra, Op. 47, by Max Bruch; and "The Rite of Spring" by Stravinsky.

**Aug 11** Leonard Slatkin conducts the Overture to "Euryanthe" by Carl Maria von Weber; Leonard Bernstein's Serenade for Violin and Orchestra after Plato's Symposium, with soloist Jacques Israelievitch; and Johannes Brahms' Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 83, with soloist Alexis Weissenberg.

**Aug 18** Leonard Slatkin conducts the world premiere of Kevin Hanlon's "Cumulus Nimbus"; Mozart's Concerto No. 1 in G Major for Flute and Orchestra, K. 313, with soloist Jacob Berg; and Symphony No. 2 in C Minor by Anton Bruckner.

**Aug 25** Leonard Slatkin conducts a program of works by Dimitri Shostakovich including "Tahiti Trot", Op. 16; Concerto No. 1 for Violincello and Orchestra, Op. 107, with soloist Janos Starker; and Symphony No. 8 Op. 65.

## 4:00 pm Uncle Sam on Tour

"Uncle Sam travels across the country commenting on changes in both government services and public attitudes since the American Revolution. This 4-part series was popular enough to repeat.

**Aug 4** "What Can You Get people to Do?" --Uncle Sam visits modern military installations from Marine barracks in Virginia to a California V.A. hospital, reflecting on what motivates people today to fight and die for their country.

**Aug 11** "Who Do You Trust?" --"Uncle Sam" visits a variety of federal regulators, including a meat inspector and border guard to discover whether government agencies and agents are doing their jobs.

**Aug 18** "Who Do You Think You Are?" --To determine current American values, "Uncle Sam" visits an Indian Reservation, Ellis Island, the Arizona-Mexico border and the World's Fair in Tennessee.



**Aug 25** "Uncle Sam" visits a solar energy demonstration project and a modern federal prison, and interviews an astronaut at Houston's NASA headquarters to discover where America is headed in the next 100 years.

**4:30 pm Spider's Web**

**5:00 pm All Things Considered**

**Aug 25** Noah Adams reports from Alaska on its primary elections and political issues.

**6:30 pm Siskiyou Music hall**

**\*Aug 4** SCHUMAN: Symphony No. 7

**\*Aug 11** D'ANGLEBERT: Premiere Suite in G

**\*Aug 18** RIES: Sonata for Horn and Piano in F, Op. 17

**\*Aug 25** C.P.E. BACH: Harpsichord Concerto in A

**9:00 pm Vintage radio**

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best — and worst — of radio drama and entertainment.

**9:30 pm Talk Story**

Talk Story, in Hawaiian vernacular, means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

**10:00 pm Post meridian**

**2:00 am Sign-Off**

## Talk Story

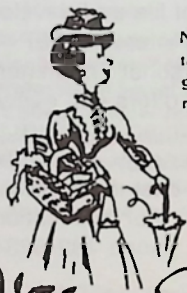
"Talk Story," a KSOR fine arts program, will feature children and teachers this month on three of its weekly programs.

The first program, to be aired Wednesday, August 11 at 9:30 pm, features host Lawson Inada and students in his class from Academy '82, the SOSC summer program for talented and gifted children in the area. This is a great show," Inada says. "It captures the vitality and creativity of the kids."

The second and third shows, aired August 18 and 25 at 9:30 pm, will be devoted to productions from this year's Oregon Writing Project, the summer institute for area teachers sponsored by the SOSC English Department, DCE, and the Carpenter Foundation. "Teachers are our 'ministers of culture,'" says Inada, "and on this show they get to demonstrate how truly learned and accomplished they are."

Also aired this summer were on-location broadcasts recorded by Inada in New York City. "Talk Story" is the only show of its kind in the region.

## Greet Your Neighbors in Southern Oregon and Northern California



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# THURSDAY

\*by date denotes composer's birthdate

**6:00 am Morning Edition**

**7:00 am Ante meridian**

**9:45 am Veneration Gap**

Senior Citizens' news, views and events are the focus of this series, produced by KSOR. Host: Majorie McCormick.

**10:00 am First concert**

**Aug 5** MOZART: piano Concerto No. 9 in E-flat, K. 271

**Aug 12** CARTER: Brass Quintet

**\*Aug 19** ENESCO: Sonata No. 3 in A minor, Op. 25 for Violin and Piano

**Aug 26** BEETHOVEN: Piano Sonata No. 21 in C, op. 53 ("Waldstein")

**12:00 n KSOR News**

**2:00 pm Quartessence**

This 13-part series celebrating American string quartets in recital across the country features the commentary of distinguished

American violinist Raphael Hillyer. The programs are hosted by NPR's Kaarin Hushagen.

**Aug 5** The Sequoia String Quartet performs an all-Bella Bartok program consisting of the String Quartets Nos. 1, 4 and 6.

**Aug 12** Alexander Zemlinsky's Quartet No. 1 in A Major, Op. 4; Quartet No. 1 by Gerhard Samuel; and Beethoven's Quartet No. 12 in E-flat Major, Op. 127, are performed by The LaSalle Quartet.

**Aug 19** The Allard String Quartet performs three 16th century Spanish pieces arranged by Dennis Stevens; Quartet in C Major, K. 465 ("Dissonant") by Mozart; Ravel's Quartet in F major; and Quartet No. 7 in F Major, Op. 59, No. 1, by Beethoven.

**Aug 26** The New World Quartet performs Beethoven's Quartet No. 2 in G Major, Op. 18, No. 2; String Quartet No. 2 by Bella Bartok; and Schubert's String Quartet No. 14 in D Minor ("Death and the Maiden").

## MINDPOWER

*"Cauliflower is nothing but a cabbage with a college education."*  
— Mark Twain



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**SOUTHERN OREGON STATE COLLEGE**



#### **4:00 pm New Dimensions**

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

*Aquisition funded by a grant from Tetra-Med Medical Transcription Service, Medford. Local transmission funded by a grant from Blue Star Gallery, Ashland.*

#### **Aug 5 Toward a new Psychology**

Robert Frager and June Singer are two leading proponents of Transpersonal Psychology, which encompasses human spirituality along with body, mind and psyche. They present a new vision of psychology, suggesting practical approaches to coping constructively with change and effectively meeting the daily opportunities for personal growth.

**Aug 12 Magic Words** Robert Bly one of America's greatest contemporary poets and winner of the National Book award, speaks of the return of the witch in American Society, the role of the artist, the goddess and "Star Wars."

**Aug 19 Aware, Active -- and Alive** Chellis Glendinning, Martha Henderson and Dianne Thomas-Glass talk about the threat to humankind of nuclear annihilation. What can the individual possibly do to lessen the threat? These three suggest that awareness is the first step, and a very potent one, in this pressing and awesome global problem. Ms. Glendinning is a therapist, writer and director of Waking Up in the Nuclear Age; Ms. Henderson is an educator and peace activist; and Ms Thomas-Glass is a teacher and founding staff member of the Resource Center for Nonviolence.

**Aug 26 The Ecology of Freedom** What is an ecological society? Murray Bookchin, retired professor of Social Ecology at Ramapo College in New Jersey and author of **The Ecology of Freedom** tells us we need to have a reconciliation of nature and human society. A stimulating and fresh perspective on where we are and where we're going.

#### **5:00 pm All Things Considered**

**Aug 26** Noah Adams presents features and special reports during this visit to the nation's largest state.

#### **6:30 pm Siskiyou music Hall**

**Aug 5** HAYDN: Cello Concerto in D, Op. 101

**Aug 12** SCHUBERT: piano Sonata in C Minor, D. 958

**Aug 19** FALLA: **The Three Cornered Hat**

**Aug 26** KHACHATURIAN: Violin Concerto

#### **7:30 pm The Ashland City Band**

Live from Lithia park, KSOR broadcasts the weekly Ashland City Band Concerts. Guest soloists join conductor Raoul Maddox to perform works ranging from Sousa to Bach. Hosted by Dennis Sherwood.

*Funded in part by a grant from McDonald's Restaurant.*

**9:00 pm The National Radio Theatre of Chicago** The Peabody Award-winning National Radio Theatre of Chicago presents a series of contemporary and classic dramas.

*Funded by A Company Called TRW.*

**Aug 5 The Adding Machine** This famous expressionist play by Elmer Rice, adapted for radio by Yuri Rasovsky, follows the anti-hero through satiric adventures in this world and the next, as he becomes a garbage can/Everyman struggling against fate.

**Aug 12 George Washington Crossing the Delaware**, a spoof by New York poet and teacher Kenneth Koch, is history as Hollywood would have us believe it! Also, **The Ugly Duckling**, an adult fairy tale by A.A. Milne, author of **Winnie the Pooh**. It concerns a king who attempts to pass off a pretty scullery maid for a plai princess to hasten a wedding that might otherwise not take place.

**Aug 19 A Tale of Two Cities (Part 1)** Brian Murray plays both Sydney Varton and Charles Darnay in this adaptation of the Charles Dickens favorite, set in the cities of London and Paris at the time of the French Revolution. Original music by Hans Wurman.

**Aug 26 A Tale of Two Cities (Part 2)** This Charles Dickens classic is concluded in this program.

#### **10:00 pm Dolby Alignment Tone**

#### **10:01 pm Post Meridian**

#### **2:00 am Sign-Off**



# FRIDAY

\*by date denotes composer's birthdate

## 6:00 am Morning Edition

**Aug 27** Bob Edwards reports from Alaska on current issues and lifestyles in America's 48th state.

## 7:00 am Ante Meridian

## 9:45 am BBC Report

## 10:00 am—2:00 pm First Concert

**Aug 6** BAX: Tintagel

**Aug 13** TCHAIKOVSKY: Piano Concerto No. 1

**Aug 20** WEBER: Symphony No. 2 in C

**Aug 27** BRAHMS: Piano Concerto No. 1 in D Minor, Op. 15

## 12:00 n KSOR News

## 2:00 pm San Francisco Symphony

The San Francisco Symphony, under the direction of Edo de Waart, is featured in a series of diverse and well-balanced broad-

cast concerts, featuring both familiar and popular music, and new and rare works.

**Aug 6** Conductor Edo de Waart welcomes soloist Heinz Holliger (oboe) in a program including Bach's Concerto in A for Oboe d'Amore and Strings, BWV 1055; Oboe concerto No. 3 by Maderna; and Symphony No. 4 in E Flat, *Romantic*, by Bruckner.

**Aug 13** Flutist Jean-Pierre Rampal is the featured soloist in a program including Pines of Rome by Respighi; Concerto for Flute in G, K. 285c (313); and Concerto for Flute by Khachaturian.

**Aug 20** Pianist Malcolm Frager is the soloist in a program including *Semiramide* Overture by Rossini; Symphony No. 1 by Ketting; Concerto No. 2 in E Flat for Piano, Op. 32 by Weber; and Symphony No. 5 in C minor, Op. 67 by Beethoven.

**Aug 27** Violinist Yehudi Menuhin is the soloist in this program including *Pomp and Circumstance* March No. 2 by Elgar; Con-

Smithsonian Institution



Bob Giersdorf



The history and changing lifestyles of Alaskan natives of 100 years ago (Left) and today (right) are one of the topics explored in a series of live reports from Alaska on National Public Radio's *Morning Edition* and *All Things Considered*, August 25-28.



certo for Violin by Bloch; Five Orchestral Pieces, Op. 10 by Webern; and Symphony No. 8 in F, Op. 93 by Beethoven.

**4:00 pm The Black Cats Jump** A 13-part series highlighting the contributions of black bandleaders, sidemen, arrangers and vocalists during the Big Band Era, 1934 to 1950. The program is hosted by Bobby Bryan.

**Aug 6** Vocals and instrumentals by Cab Calloway, the Andy Kirk Band, Benny Carter and Fletcher Henderson.

**Aug 13** Chicago-based Earl "Fatha" Hines and the big bands of Louis "Satchmo" Armstrong and Coleman "Bean" Hawkins join the hard-driving Lucky Millander Band.

**Aug 20** The wild and wonderful Lionel Hampton Band and Jay McShann's Kansas City Blues mix with the "scat" vocals of Louis Jordan and Erskine Hawkins.

**Aug 27** Some of the finest soloists of the

Big Band Era—including jazz superstars Roy Eldridge, Coleman Hawkins, Lionel Hampton, Charlie Christian and many more—are featured in small group sessions.

#### **5:00 pm All things Considered**

**Aug 27** On site in Alaska, Noah Adams interviews famous Alaska residents about their lifestyles.

#### **6:00 pm Siskiyou Music Hall**

**Aug 6** ROSSINI: Introduction and Variations for Clarinet and Orchestra

**Aug 13** BACH: Suite No. 6 in D for Cello Solo, BWV 1012

**Aug 20** TCHAIKOVSKY: Piano Trio in A Minor, Op. 50

**Aug 27** ARRIAGA: Symphony in D

#### **8:00 pm New York Philharmonic**

**Aug 6** Zubin Mehta conducts the New York Philharmonic in a program featuring the music of Richard Strauss, including Don Quixote and Ein Heldenleben.

**Aug 13** Zubin Mehta conducts the New York Philharmonic in Concerto for Orchestra by Bartok; Symphony No. 2 by Beethoven; and Daphnis et Chloe, Suite No. 2 (no chorus) by Ravel.

**Aug 20** Zubin Mehta welcomes Ravi Shankar who performs on the Sitar in a world premiere of his composition, Ragamala. Also performed during the program are Leonore Overture No. 3 by Beethoven, and Kreuzspiel by Stockhausen.

**Aug 27** Pianist Daniel Barenboim performs as soloist with the New York Philharmonic in a program featuring Piano Concerto No. 1 by Bartok; Symphony No. 25 by Mozart; and Octet by Mendelssohn. Zubin Mehta conducts.

#### **10:00 pm Jazz Album Preview**

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth, Ashland.

#### **10:45 pm Weekend Jazz**

Your Friday night host is Betty Huck.

#### **2:00 am Sign-Off**

## **All Things Considered & Morning Edition**

Bob Edwards and Noah Adams  
visit our 48th state  
August 25-28



# SATURDAY

*\*by date denotes composer's birthdate*

## **7:00 am Anto Moridian**

Your Saturday morning host is Zachari Brown. Saturday A.M. features essays and commentaries by Diana Coogle and other area writers, heard at 9:30.

## **10:00 am Dolby Alignment Tone**

## **10:01 am Jazz Revisited**

Host Hazen Schumacher takes us on a guided tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage. Programs this month feature female singers including Kay



Benny Goodman -- sideman

August 28

Starr and Martha Tilton; theme music of groups such as Les Brown and Paul Whiteman; first recording sessions of Judy Garland, Lionel Hampton and others; and a look at the career of Benny Goodman as a sideman.

## **10:30 am Micrologus**

Host Dr. Ross Duffin explores the world of early music with a focus on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

## **11:00 am The Dallas Opera**

The Dallas Opera, one of the world's premier Companies, makes its national broadcast debut with all four productions from its acclaimed Silver Anniversary Season, under the direction of Maestro

Nicola Rescigno. Host Fred Calland brings listeners a variety of fascinating intermission features and exclusive interviews.

**Aug 7 Romeo and Juliette** In the Charles Gounod opera, based on Shakespeare's tragedy, Jeannette Pilou is heard as Juliette, Alfredo Kraus as Romeo, Peiro de Palma as Tybalt; and Ronald Hedlund as Count Capulet. Nicola Rescigno conducts.

**Aug 14 Madama Butterfly** Giacomo Puccini's romantic but tragic masterpiece is performed by Ermanno Mauro as Lt. B.F. Pinkerton, Joyce Gerber as Suzuki, David Holloway as Sharpless, and Elena Mauti-Nunziata as Cio-Cio San. Nicola Rescigno conducts.

**Aug 21 Die Walkure** In the stormy opera from Richard Wagner's powerful Ring Cycle, Spas Wenkoff is Siegmund, Linda Esther Gray is Sieglinde, William Wildermann is Hunding, Wolfgang Probst is Wotan, Roberta Knie is Brunnhilde, and Gwendolyn Killebrew is Fricka. Berislav Klobucar conducts.

**Aug 28 Ernani** In Giuseppe Verdi's operatic pageant, based on Victor Hugo's play, Carlo Bini is heard as Ernani, Ghena Eimitrova as Elvira, Matteo Manuguerra as Don Carlo, Deborah Milsom as Giovanna, and Paul Plishka as Silva. Nicola Rescigno conducts.

## **2:00 pm Studs Terkel Almanac**

Actor, critic, folklorist, and lecturer, Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

## **3:00 pm Communique**

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists.

## **3:30 pm Music Hall Debut**

A recording new to KSOR's library is featured.

## **4:00 pm Siskiyou Music Hall**

**Aug 7 DIABELLI:** Serenade in F for Two Guitars, Op. 63



- Aug 14** MORALES: Manigcat  
**Aug 21** LAUBER: Four Medieval Dances for Flute and Harp  
**Aug 28** RACHMANINOV: Suite No. 2 for Two Pianos, Op. 17

### 6:30 pm All Things Considered

**Aug 28** A special report on the opening of the Alaska State Fair with Noah Adams interviewing farmers who've grown 70-pound cabbages, and hot-air balloon enthusiasts.

### 7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

### 8:00 pm The Midnight Special

The program revolves around a theme and includes bluegrass, folk, jazz and other styles of music.

### 9:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today.

**Aug 7** From Ripley Music Hall in Philadelphia, highlights of the **Jazz Alive!** New Year's Eve celebration feature saxophonist Grover Washington Jr., saxophonist/flutist Sonny Fortune, and the Pieces of a Dream quartet.

**Aug 14** Highlights from the third annual Chicago Jazz Festival include performances by Ella Fitzgerald and the Jimmy Rogers Trio, Chicago Swing All-Stars, and The Hot Three. (Part 1)

**Aug 21** Jazz organist Jimmy Smith and saxophonist Eddie Harris are featured in highlights from the third annual Chicago Jazz Festival. (Part 2)

**Aug 28** This final program of highlights from the third annual Chicago Jazz Festival is dedicated to William "Count" Basie, leader of one of the best big bands in jazz for almost five decades. (Conclusion)

### 11:00 pm Weekend Jazz

### 2:00 am Sign-Off



Charles Gounod's **Romeo et Juliet** reunites Shakespeare's famous star-crossed lovers in this Silver Anniversary Season production by **The Dallas Opera**. Alfredo Kraus and Jeanette Pilou in the title roles, and Agostino Ferrin as Frere Laurent, can be heard in the Company's national broadcast debut August 7 at 11:00 am.

*25<sup>th</sup> Anniversary*  
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## Gerry Glombecki

Gerry Glombecki is a singer, songwriter and poet, working primarily in Tucson and Seattle. He has performed for television, film, radio and theatre. He plays occasionally at the Vintage Inn in Ashland.

### *The Egret*

Were he a bird  
of another season  
the bowman

might mistake him  
for a stork  
or a statue.

But wheeling about  
the weight of  
all his plumage

thrust arrongantly forward,  
centered then,  
balanced on

stilts,  
he angles  
like a swordsman

through the narrows  
of the grasses.



## II

His work  
the politest of politics  
picking

the lice off  
the young  
and

the dying  
know him, his  
smoothness

and sharpness  
of tongue  
under hoof.

Not to mistake  
business for  
mere chitter-chatter,

they do.

## III

They say  
he comes to follow  
who is no follower  
of the herd

but all the while  
the clouds go  
out and out  
under the sun.



## *Carnival of the Rich*

Just like riding one of those  
carnival horses as a child  
Some day I hope  
the rich will  
finally step off of  
their high horse  
for good.

But just when I think  
that it is going to happen—  
To us and I  
mean  
the tune is  
getting kinda slow and pokey  
the way  
some musical toy  
is finally  
running out  
of  
juice.

Some sad-slick clown  
lays a pound of  
raffle tickets  
to the richest  
kid on the  
block

So here we are  
again

here

we

are

just like one of those  
carnival horses  
waiting for that rich kid  
to get off.





con't from 12 |

the starting gun of the interaction can be fired.

Sensitive to this dynamic, I attended the Holly Near 1980 concert in Ashland. I had recalled seeing her at Kent State in the '70s with Jane Fonda and Dan Ellsberg. I'd heard her first LP, "Hang In There!", devoted almost exclusively to songs about and against the Vietnam War.

Daunted, and male, I went.

Inspired, and still male, I left. Envigored. Cleansed.

"I try very hard to do and say things on stage that empower people, so when they go away from a concert, they feel stronger than when they came in," was another of Near's quotes from the BAM interview. |

In March of 1982, I went into the Medford Senior High auditorium already empowered. By the time I'd left, I was walking and talking and breathing this very article you have before you now.

More accurately, I was pregnant with it. This particular gestation period was just three months. But, before giving birth, I needed a kind of midwife.

One member of Ashland's women's community, Patti spoke about Near's sensitivity to her own power as a performer.

"Through the power of the presence of stage, a performer can take away the power of the people who are the participants of that stage. Learning how to give that power back, and yet maintain one's own power, is a delicate balance," Patti says.

One way Near seems to accomplish this mutuality, if not equality, is by applauding after her singing a given number. I wondered if this was hokey or if I was just showing my sarcastic East-coast side once more in the face of something genuine.

Patti knew what I was talking about. "I wondered about that too. But I think it's that we just don't trust goodness when we see it."

Near expresses many facets of herself through her repertory, most of which is self-composed. She has proven herself to be of greater breadth than either Dylan or Seeger

in her ability to write and sing of love and protest, richly and wrenchingly. Her audience-participation protest chants are ample offspring from their ancestors of the '60s. Singalongs and everything.

Although the predominance of the protest music and message of the concert was aimed at nuclear arms, the ominous pall was conspicuous by its absence. Without undercutting or cheapening the meaning of the topic, Near's inelapsable brilliance gave buoyancy to the weighty subject.

She tells about sending a postcard off to one government representative or another, because we never know whether our little annoying tasks are getting to someone. "So, I encourage you to be a little annoying every day, and get lots of pleasure out of knowing you're helping to stop all the madness that's coming down from the White House--and other big houses," she adds with a giggle.

She is quick to point out that, "It's quite amazing that when we talk of outreach, we're not even talking about reaching the people who disagree with us, so much as finding each other."

If you were lucky enough to catch KSOR's rebroadcast of the concert, you were able to catch her self-effacing inanity do-si-doing with her evangelical confidence. You marveled at her pianist Adriene Torf's pirouetting, kaleidoscopic and calamitous surges on the keyboard. You got funky out in the indefatigable funk of bassist Carrie Barton.

But, as the evening drew to a close, Near asked a question with that ladler of angels we label a voice. The question was perched, on one leg, in that place where "dreams that we dare to dream" really do come true.

When Holly sang "If happy little bluebirds fly/beyond the rainbow./Why, oh why, can't I?" There was a pause before the applause, as if we all were waiting, despite ourselves, for an answer.

*Joe Kogel, a native New Yorker, has now made his home in Ashland. He is a freelance writer and also sports writer for the Ashland Daily Tidings.*



# ARTS EVENTS IN AUGUST

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 770-1010, or visit at 107 East Main, Suite 2 (The Goldy Building) in Medford from 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and noon.

- 1 Oregon Coast Music Festival Orchestra Family Concert** featuring music by Rossini, Corelli, Vaughan Williams, Stravinsky, Johann Strauss and Gershwin. 2 pm in Mingus Park, Coos bay. (503) 269-0215

thru August 14 **An Exhibit of casein and oils** by James Harmon, watercolors by Mary Silva Pugh and **Sculpture and ceramics** by Robert Rubio. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503) 479-3290

thru August 14 **"Three Generation Exhibit of Clarks"** featuring works of Walter Clark, N.A. (1848-1917), Elliot Clark, N.A. A.W.S. (1875-1980) and Lem Clark. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503) 479-3290

thru 15 **"The Feminine Vision"** original works by Marilyn Briggs, Jan Sousa, Claudia Anderson, Shivani, Helen Wilson, Claudia Thomas, Andralleria and Susan Rex at the Blue Star Gallery, 10 Guanajuato Way, Ashland. Tue-Sun, 11-6. (503) 488-2008

thru 28 **Weavings and wearables** by Alix Peshette and Allison Knapp Wollam. Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland. (503) 488-2562

thru 25 **Invitational Show** featuring Phil Davison, Vicki Shuck and Margaret Sjogren. Coos Art Museum, 515 Market Street, Coos Bay. 1-4 pm. Closed Mondays. (503) 267-3901

thru 31 **Henry V, Romeo and Juliet, Comedy of Errors, Julius Caesar, Spokesong, Blithe Spirit, The Father, Hold Me and The Matchmaker** presented in repertory by the Oregon Shakespearean Festival, Ashland. (503) 482-4331

thru 31 on Sundays, Tuesdays and Thursdays **Park Talks at Shakespeare** featuring actors, musicians, directors and other staff of the Oregon Shakespearean Festival. 12:15 pm, Meyer Lake, below the Elizabethan Theatre. (503) 482-4331

- 2 Monday Movies at Shakespeare** Summertime, 2 pm; **King Lear**, 8 pm Bowmer Theatre, Oregon Shakespearean Festival, Ashland. (503) 482-4331

**Kronos Quartet in concert**, 8:00 pm Elizabethan Stage, Oregon Shakespearean Festival, Ashland. (503) 482-4331

- 4 and 11 Renaissance Music and Dance**, The Festival Performers, 12:15 pm, Carpenter, Oregon Shakespearean Festival, Ashland. (503) 482-4331

- 5 Ashland City Band Concert**, 7:30 pm, Lithia Park, Ashland.

thru 27 **Paper Works: a traveling exhibit** from Visual Arts



Resources featuring three Northwest artists using hand-cast paper and fibers as an art form. Reception for the artists, **Lilian A. Bell, Margaret Ahrens Sahlstrand, and Carolyn Cole**, on August 5th, 5-7 pm. Rogue Gallery, 8th and Bartlett, Medford. (503) 772-8118

- 6** and 7 "Oklahoma" presented by the Siskiyou Performing Arts Center, 315 Yreka Street, Yreka, California. (916) 842-5442

thru 21 **Peter Britt Music Festival** featuring guest soloists William Doppmann, pianist; Christiane Edinger on violin, Alan James Ball, pianist, and the Koshare Trio. John Trudeau conducts the 70-piece Britt Orchestra. James DePriest, Guest Conductor, August 16th. 8:30 pm. Peter Britt Gardens, Jacksonville. Schedule at (503) 779-7666

thru 27 **Friday Noon Lectures at Shakespeare**, presented by Shakespearean staff and visiting professors. 12:15 pm, Carpenter Hall, Oregon Shakespearean Festival, Ashland. (503) 482-4331

- 7** **Todd Barton and Friends**, concert of Baroque and contemporary music, 12:15 pm, Carpenter Hall, Oregon Shakespearean Festival, Ashland. (503) 482-4331

- 8** **Rev. Ray Anderson in concert** at the Wilhelm tracker pipe organ, 7:00 pm. Summer Music at Trinity series, Trinity Episcopal Church, Ashland. (503) 482-2656

- 9** **Monday movies at Shakespeare: Richard III**, 2:00 pm; **Brief Encounter**, 8:00 pm.

Bowmer Theatre, Oregon Shakespearean Festival, Ashland. (503) 482-4331

- 10** **Rogue Valley Chorale** with Lynn Sjolund conducting, at the Peter Britt Festival, 8:30 pm, Peter Britt Gardens, Jacksonville, (503) 779-7666

- 12** **Ashland City Band Concert**, 7:30 pm, Lithia Park, Ashland.

- 14** 18 and 25 **The Music of Josquin Des Prez**, The Festival Musicians, 12:15 pm Carpenter Hall, Oregon Shakespearean Festival, Ashland. (503) 482-4331

**Family Concert, "How the Orchestra Grew,"** Peter Britt Festival, 11:00 am, Britt Gardens, Jacksonville. (503) 779-7666.

- 16** **Monday Movies at Shakespeare: Hamlet**, 2:00; **Black Orpheus**, 8:00 pm. Music Recital Hall on South Mountain Avenue, Southern Oregon State College. (503) 482-4331

- 17** **Portland Civil War Band**, directed by John Richards, Peter Britt Festival, 8:30 pm, Britt Gardens, Jacksonville. (503) 779-7666.

thru Sept. 4 A multi-media exhibition featuring **Gary Ackerman, Elaine Barker, Marion Highland, and Loretta Robertson**. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503) 479-3290

- 21** **Family Concert. Dr. Lendon Smith** narrates "Barbar the Elephant," Peter Britt Festival, 11:00 am, Britt Gardens, Jacksonville. (503) 779-7666



Dance Concert, choreographed and performed by the Festival Dancers, 12:15 pm, Carpenter Hall, Oregon Shakespearean Festival, Ashland. (503) 482-4331

- 23 Monday Movies at Shakespeare: *Throne of Blood*, 2:00 pm; *The Red Shoes*, 8:00 pm. Music Recital Hall on South Mountain Avenue, Southern Oregon State College. (503) 482-4331

- 27 Britt Jazz Festival presents Toshiko Akiyoshi/Lou Tabakin Big Band. 8:30 pm, Peter Britt Gardens, Jacksonville.

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts let us know. The deadline for the September Arts Events is August 10, and items for on-air use need to arrive three business days before the event. Address all submissions to Arts Events, KSOR, 1250 Siskiyou Blvd., Ashland, OR 97520.





# The Peter Britt Music Festival

## 20th Anniversary Season

### August 6-21, 1982

John Trudeau Music Director & Conductor

#### PROGRAM I

Beethoven  
Leonore Overture No. 2, Op. 72a  
Strauss  
Waltz Chain from  
Der Rosenkavalier  
Tschalkowski  
Symphony No. 4 in F, Op. 36

#### PROGRAM II

ALAN JAMES BALL, Piano  
Weber  
Overture to Oberon  
Stenhammer  
Piano Concerto No. 2 in G\*  
Mozart  
Symphony No. 31 in D,  
K.297, "Paris"  
Stravinsky  
Suite from: The Firebird  
(1945 version)

\* American Premiere Performance

#### PROGRAM III

WILLIAM DOPPMANN, Piano  
Tsch  
Pinocchio, A Merry Overture  
Gershwin  
Concerto in F  
Barber  
Adagio for Strings  
Beethoven  
Symphony No. 2 in D, Op. 36

#### PROGRAM IV

soloists to be announced  
Handel  
Concerto No. 3 for Two  
Horns in F  
Mozart  
Symphonica Concertante for Oboe,  
Claninet, Horn and Bassoon  
Sibelius  
Symphony No. 2 in D, Op. 43

#### CONNOISSEUR CONCERT A

CHRISTIANE EDINGER, Violin  
Haydn  
Symphony No. 8 in G,  
"Le Soli"  
Hindemith  
Kammermusik No. 4, Op. 36, No. 3  
for Violin and Chamber Orchestra  
W.A. Mozart  
Violin Concerto No. 4 in D,  
K.218  
Ibert  
Suite: Impressions of Paris

#### CONNOISSEUR CONCERT B

JAMES De PRENT, Guest Conductor  
Schubert  
Symphony No. 5  
Dvorak  
Symphony No. 9 (New World)

#### Friday 6

5:30 PM - FUND RAISING PICNIC

8:30 PM - PROGRAM I

#### Saturday 7

1:30 PM - RECITAL  
KOSHARE TRIO

8:30 PM - PROGRAM II

#### Sunday 8

8:30 PM - CONNOISSEUR CONCERT A

#### Monday 9

8:30 PM - CONNOISSEUR CONCERT A

#### Tuesday 10

8:30 PM - ROGUE VALLEY CHORALE  
LYNN SJOLUND, Conductor

#### Wednesday 11

8:30 PM - OPEN  
ORCHESTRA REHEARSAL

#### Thursday 12

8:30 PM - PROGRAM I

#### Friday 13

8:30 PM - PROGRAM II

#### Saturday 14

11:00 AM - FAMILY CONCERT  
"How The Orchestra Grew"

1:30 PM - RECITAL  
ROGUE VALLEY CHORALE

8:30 PM - PROGRAM III

#### Sunday 15

11:30 AM - MORNING CONCERT  
CHRISTIANE EDINGER, Violin

J.S. Bach  
Brandenburg Concerto No. 2 in F  
Mozart  
Violin Concerto No. 4 in D  
Mozart  
Symphony No. 31 in D  
K.297 "Paris"

8:30 PM - CONNOISSEUR CONCERT B

#### Monday 16

8:30 PM - CONNOISSEUR CONCERT B

#### Tuesday 17

8:30 PM - PORTLAND CIVIL WAR BAND  
JOHN RICHARDS, Director

#### Wednesday 18

8:30 PM - OPEN  
ORCHESTRA REHEARSAL

#### Thursday 19

8:30 PM - PROGRAM IV

#### Friday 20

8:30 PM - PROGRAM III

#### Saturday 21

11:00 AM - FAMILY CONCERT  
DR. LENDON SMITH narrates a  
Special Program "Babar the Elephant"

8:30 PM - PROGRAM IV

## Tickets

**POLICY** Children under 12 are admitted free to outdoor orchestral concerts IF accompanied by an adult. However this does not apply to Saturday morning Family Concerts. Children under 12 are admitted at student prices for indoor performances. No one under three years of age admitted to indoor performances. Attendance at evening concerts by children under three is discouraged. Indoor performances are limited to 200. NO reservations! Tickets are good for either indoor or outdoor performances.

**FAMILY CONCERTS** Tickets available only at the Pavilion Box Office on the day of the performance.  
Adult \$2.00 Children under 12 \$ .50

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Medford

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Medford

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Ashland/Central Point

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Ashland

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Jacksonville

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Grants Pass

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(four tickets)  
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(ages 12 - college with I.D. & Seniors over 60)  
Concert Tickets: \$6.50  
Student Senior Concert Ticket: \$4.00

**OPENING NIGHT FUND RAISING PICNIC**  
Tickets at \$10 each  
(concert ticket not included)





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